

George Inness, Jr. and His Art



Exhibition Galleries of
EDWARD BRANDUS
712 Fifth Ave., New York

New York. Brandus galleries.

E
N48
B73in6

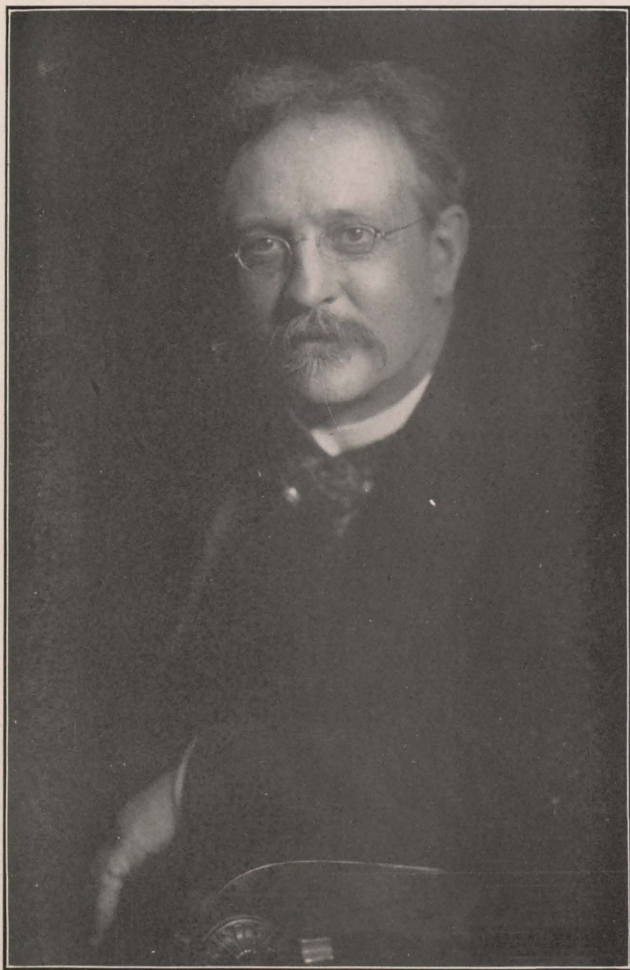
Exhibition *of* Paintings

By
GEORGE INNESS, Jr.

January 3d to 15th, 1910

At the Art Galleries of
EDWARD BRANDUS
712 Fifth Ave., New York

61166



GEORGE INNESS, JR.

McLadden gift 10/1950

George Inness, Jr., and His Art



HE mantle of Elisha has fallen upon Elijah. When the lamented George Inness, Sr., passed, to be all too soon followed by Homer Martin and A. H. Wyant—with whom he makes that immortal trio of American landscape masters—it was known that he was survived by a son who had inherited unusual art taste and expression.

But it was not thought or believed that the younger Inness would do more than repeat the old experience of sons of great men. The years passed and the art world, first of America and later that of Europe, became aware that in the younger Inness the genius of his sire was perpetuated, and that American landscape painting had a new and able exponent.

In 1899 an exhibition of the works of the younger Inness in the George Petit Galleries in Paris evoked a chorus of praise from the French critics. Mr. Arsene Alexandre said of his art: "In the work of George Inness, Jr., there is variety of motive, but one great unity predominates, that of temperament, evinced by the artist's depth and sincerity. The profoundest sentiment, the simplicity of theme, and the richness of execution, render his landscapes particularly attractive. They show the work of a true artist and an excellent painter."

A pupil of his father, he not only absorbed the rare taste and feeling—that nature of the elder painter—but developed an original sentiment and scheme of color which marked him as a man of individual talent. This is proven by a study of the forty-two canvases from his brush now on exhibition at the Brandus Galleries, No. 712 Fifth Avenue, New York.

The composition, knowledge of drawing, color and atmosphere of these landscapes, in which for the most part cattle, singly or in groups, give life and movement, and above all, their sense of outdoors and true love of nature, must appeal to every lover of nature and of art. Whether the artist depicts the polders of the Lowlands, steeped in the gray mist-laden air which ever drifts over them from the Northern Ocean, or the glowing luminous Italian skies, bending over the valleys and mountains of that storied land, he translates the joyousness of summer and the sun, the atmosphere of the scene he paints.

Not yet an old man, for George Inness, Jr., as he still calls himself—a deserved tribute to his great sire—was born only in 1854; he still paints with all the ardor and appreciation of youth. He was born in Paris, and studied both in that city and in Italy with his father, and later again in Paris under Leon Bonnat.

In 1875, after frequent journeyings between the two continents, he came to America to remain until 1894, living alternately in New York, Boston and Montclair, N. J. In 1894 he returned to Paris and remained there until 1900. Since then he has spent his summers at his home at Cragmoor Heights, N. Y., and his winters at Tarpon Springs, Florida.

The art of George Inness, Jr., is well known in France. He has been an exhibitor at the Salon for many years, and he has won honors there, also an honorable mention and a gold medal. In America he has exhibited at the more important art displays for years and has won many and deserved honors, a medal at the Buffalo Exposition, and others at those of Philadelphia and Charleston.

The National Academy of Design made him an Associate in 1894 and an Academician in 1898. He is also an Officer of the Paris Academy.

It is unusual for an American painter to be a patron of the arts. Mr. Inness has filled this rôle for many years. He has bought the work of his fellow painters, contributed

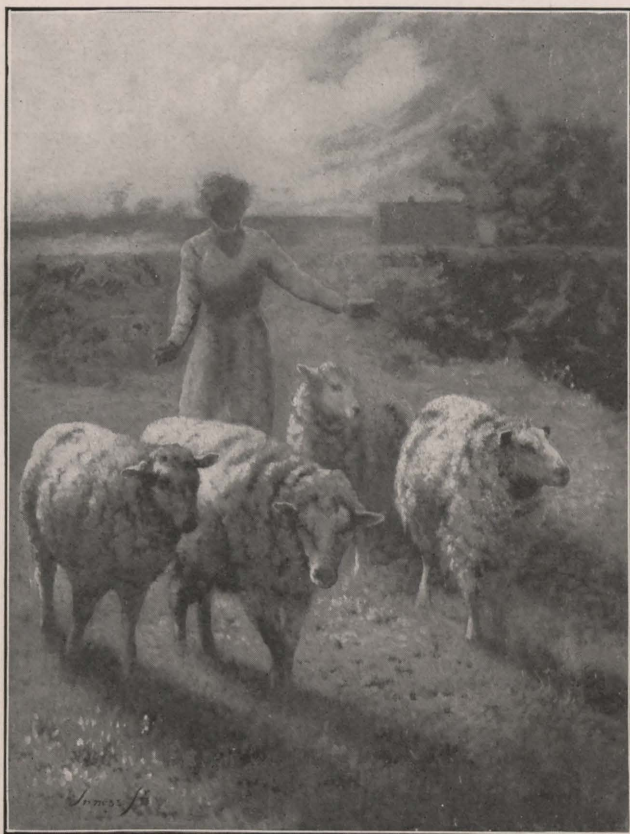
from his private purse to many art movements, and some years ago gave in perpetuity the Inness Gold Medal for the best landscape in the annual Academy Exhibition, as a memorial of his lamented father.

The landscapes of George Inness, Jr., are, as a French critic says: "Inspired by Nature. He is a deep student of light and sunsets, he interprets with truth the impressions born in him by the study of the eternal variety of nature." Another critic says: "That which is remarkable above everything else in his work is the skill with which he perceives and translates just the light and feeling of a fixed hour—that fixed hour which recalls Corot. He has exquisite sentiment for the close of day, the soft light all gold and opal, the caress of the sinking sun. With his poetic spirit he delights in making the spectator share his poetry which he finds in the golden landscape and the storm-swept land. He gives ineffaceable impressions of tempest or of calm. Should we not in return give him our sympathy?"

Versatility is also an attribute of the art of George Inness, Jr. In 1897 his large canvas of the Crucifixion, entitled "Truly this Man was the Son of God," attracted great attention at the Paris Salon and was praised by many of the most exacting of European critics, all of whom recognized its originality of conception and treatment, its sentiment and feeling, and its beauty and charm of color.

George Inness, Jr., has fulfilled the predictions of his early critics, friends and admirers, that he would become some day a master of his craft.

A study of the works in the display at the Brandus Galleries will confirm this judgment. He is a painter of landscape and cattle primarily, but no subject is foreign to him. His brush produces canvases broadly or smoothly painted, fine and original in composition, and full of color—for he is essentially a colorist, and above all permeated with certain indefinable mystic sentiment and feeling which attract and allure.



NO. 22—"DRIVING THE SHEEP"

List of Pictures

Title

1. Overlooking the Valley
2. Hauling Logs
3. Ready for the Ride
4. Greek Sponger, Florida
5. The Brush Cutter
6. The Morning Exercise
7. Whetting the Scythe
8. Evening
9. Homeward
10. In the Meadow
11. Girl with Sheep
12. Peasant with Sheep
13. The Noon Hour
14. Watering the Horses



No. 24—"ON CRAGSMOOR HEIGHTS"

List of Pictures

Continued

15. On the Hill-Top
16. Before the Storm
17. Spring
18. Mid-Summer
19. Autumn
20. Up From the River
21. Clearing Mist
22. Driving the Sheep
23. After the Rain
24. On Cragsmoor Heights
25. Through the Woods
26. Interior with Sheep
27. Twins
28. Entering the Forest

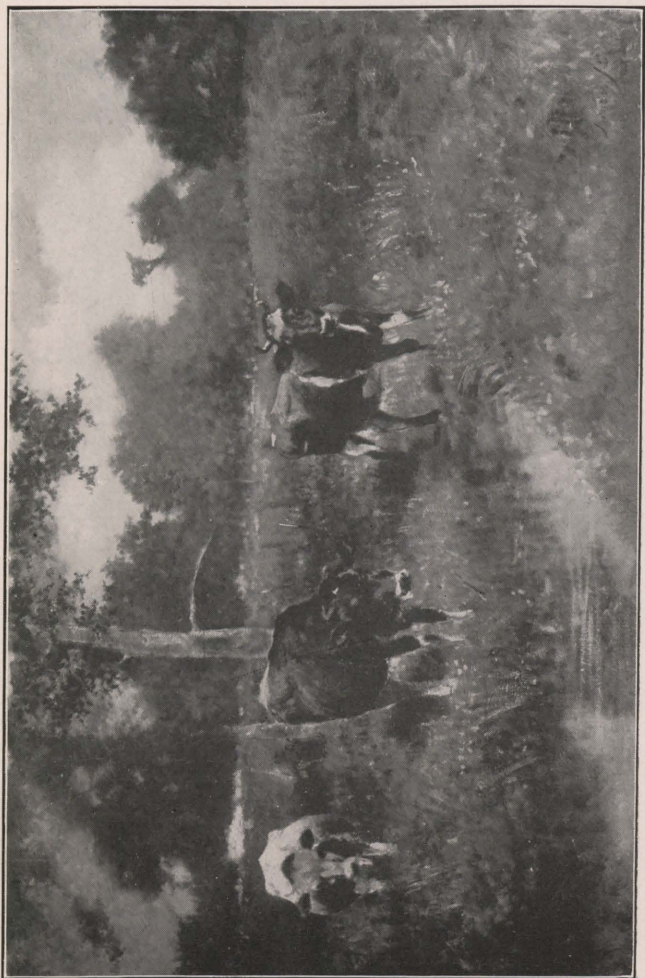


No. 13—"Noon Hour"

List of Pictures

Concluded

- 29. The Ferry
- 30. Watching the Sheep
- 31. Cattle with Sheep
- 32. In the Green-Wood
- 33. Sponge Market
- 34. At the Ford
- 35. Returning to the Fold
- 36. On the Terrace, Chetolah
- 37. The Trout Fisher
- 38. After the Shower
- 39. Through the Pasture
- 40. The Siren (Round)
- 41. October
- 42. The Race



No. 10—"IN THE MEADOW"



NO. 7—"WHETTING THE SCYTHE"



No. 25—"THROUGH THE WOODS"

